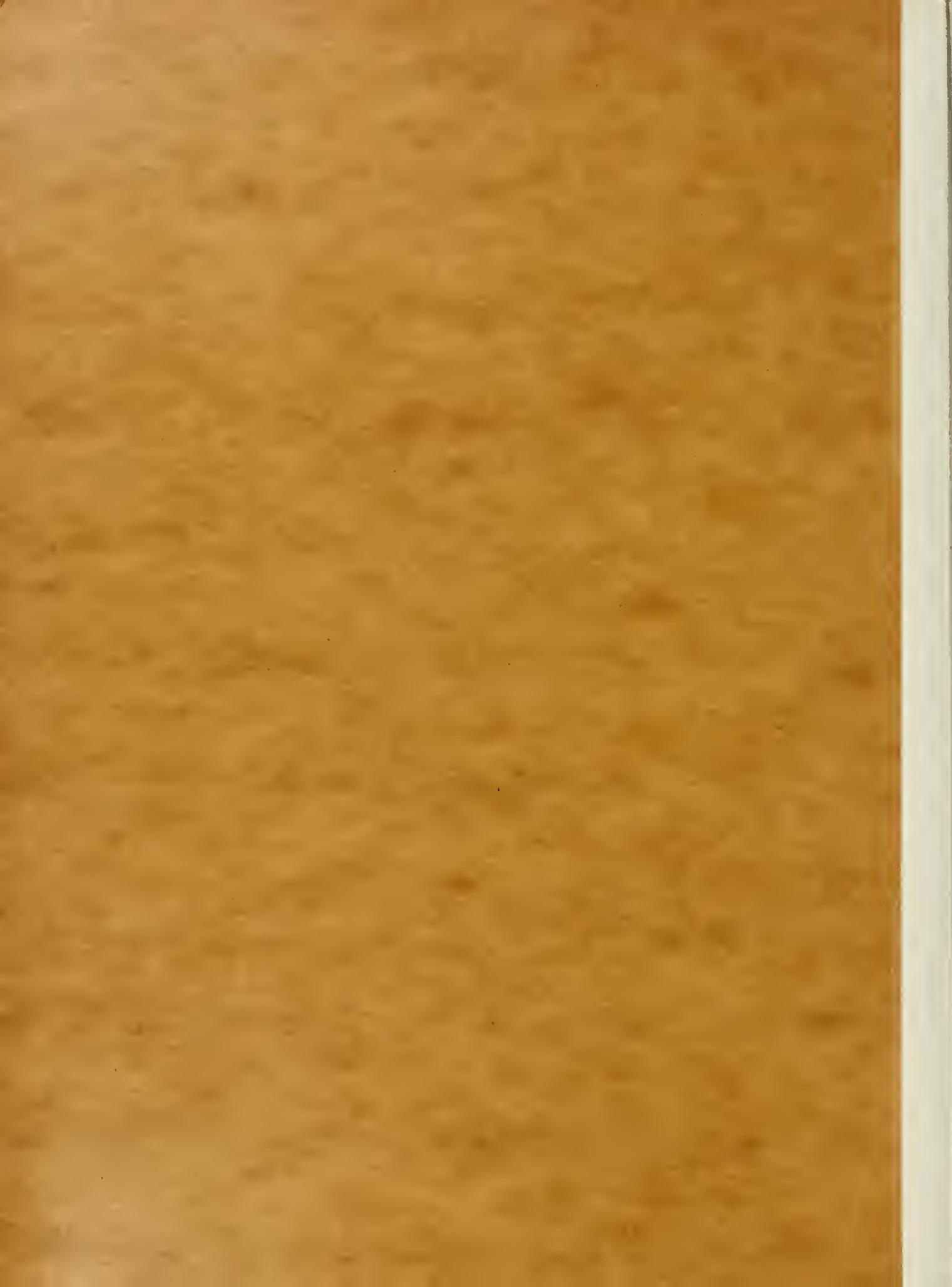


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CONTEST OF THE NATIONS



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Contest of the Nations

Operetta with Dances

Libretto by Frederick K. Martens

Music by N. Clifford Page

C.C. Birchard & Company
Boston

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DESCRIPTIVE CATALOG SENT ON APPLICATION

C. C. BIRCHARD & COMPANY

221 Columbus Avenue, Boston, Mass.

Contest of the Nations

Operetta with Dances

One Act

For Soli and Chorus

Mixed Voices or S. S. A. B.

Libretto by Frederick H. Martens

Music by N. Clifford Page

Time of Performance

One Hour

C. C. Birchard & Company

Boston

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The Story

In order to settle a dispute of long standing as to which nation excels in singing, dancing or picturesqueness, a contest has been arranged in which representatives of various nations compete through the medium of their favorite art, for the award of honor.

The contest is presided over by The Spirit of Fair-Play, a woman of gracious mien and impartial judgment, assisted by Lady Utopia, a woman of affairs, acting in the capacity of forewoman of a Jury composed of non-contestants. Heralds with trumpets attend, sounding the call to assemble and the commands of The Spirit of Fair-Play.

As the contest proceeds various misunderstandings, small jealousies and disputes result in amusing situations and dialogue.

Finally Miss Columbia in an elaborate delineation of the progress of her country, in which she is assisted by historical American types, is unanimously awarded the prize on completion of the scenes enacted to introduce the colors of Old Glory: Blue, the symbol of Faith, Red, the symbol of Valor, and White, the symbol of Peace.

CHARACTERS

WOMEN

THE SPIRIT OF FAIR-PLAY	-	Cap and gown, or classic Greek robe, myrtle crowned
LADY UTOPIA	-	Tailor-made street dress, or gown of ultra-modern type
MISS COLUMBIA	-	White, draped robe, gold Liberty cap
MISS SCOTIA	-	Highland costume
FRAULEIN GERMANIA	-	Peasant costume
SASHA MOSKOWA	-	Fur trimmed costume and cap, short skirt, high boots
MISS BRITANNIA	-	Sailor suit with cap
SIGNORINA ITALIA	-	Neapolitan costume
O-MÉ-SAN	-	Japanese costume
SEÑORITA ESPAÑA	-	Spanish dancing costume (Hair dressed high, comb and black mantilla or veil)
Mlle. LA FRANCE	-	Court costume, long train, powdered hair, etc.
LA ARGENTINA	-	Spanish type costume (South American style. Black felt hat, shoulder scarf or <i>scrape</i>)
DANISH GIRL	-	Peasant costume
SWEDISH GIRL	-	Peasant costume
NORWEGIAN GIRL	-	Peasant costume
QUAKERESS	-	Typical costume of gray, bonnet, white neckerchief
DIXIE GIRL	-	Costume of Ante-Bellum South
FARMER FOLK (3 OR 4)	-	Typical country dress

Women and girls of non-contesting nations, as many as desired, for Jury

CHARACTERS

MEN

HERALDS	-	-	Typical costume, rather elaborate, with baldric to support trumpet
FRANZ AUSTRIA	-	-	-
WONG CATHAY	-	-	{ Ordinary Chinese costume, blouse, loose trousers, cap and queue, Chinese shoes
THADDY O'BRIEN	-	-	- Old type Irish costume, not too pronounced
JAN POLAND	-	-	- Huzzar costume, with sword at belt
DON URUGUAY	-	-	{ South American costume, slashed trousers, short jacket, wide <i>sombrero</i>
DANISH MAN	-	-	- Peasant costume
SWEDISH MAN	-	-	- Peasant costume
NORWEGIAN MAN	-	-	- Peasant costume
AMERICAN INDIAN	-	-	- Dignified costume (not fantastic)
PURITAN	-	{	Typical costume, loose black or brown suit, white collar and cuffs, knee breeches, low shoes, large buckles on belt and shoes
CONTINENTAL SOLDIER	-	-	- Blue and buff uniform, etc.
ARKANSAW TRAVELER	-	-	- Frontier costume, fur-trimmed, coon-skin cap
COUNTRY FIDDLER	-	-	Backwoods costume, mixed suit, slouch hat, high boots, etc.
FARMER FOLK (3 or 4)	-	-	- Typical country dress

Men and boys of non-contesting nations, as many as desired, for Jury

NOTE.—The majority of principal characters named are in contestant group, but Jan Poland, Franz Austria, Don Uruguay, and the Farmer-folk take position with the non-contestants

THE SCENE

An open space bordered by trees. At stage right, well front, a throne, reached by a few steps.

THE ACTION

As the *Heralds* sound and the curtain rises, *The Spirit of Fair-Play* is discovered seated on throne, with sceptre in hand, and scroll on lap.

All the characters march on during the opening chorus, first the men, then the women, and finally the younger boys. After the opening chorus and obeisance to *The Spirit of Fair-Play*, the contestants take position to left of throne, the *Jury* of non-contestants adjoining them and extending to left front of stage; the lines curving up stage sufficiently to leave working space for contestants in front.

While the contestants are to be on stage constantly, each at proper time should be prepared to make formal entrance from back of stage, centre; *Lady Utopia* clearing a space when necessary; otherwise she will be in position in front of *Jury*, not too far back. The contestants, after performing, return to their own group directly or as noted in amplified directions in score.

THE COSTUMES

The *Contestants* are to be dressed in characteristic costumes of the nations they severally represent. A few necessary suggestions are made in the lists of characters.

The *Jurors* to be dressed in costumes of other or non-contesting nationalities, for instance Holland, Greece, Belgium, Switzerland, Turkey and other Oriental countries; selected according to facilities at hand, aiming of course at variety and contrast in color.

THE MUSIC

The music comprises choruses, short solos and dances, many folk-songs and other well-known melodies being introduced. The vocal arrangement is for Soprano, Alto, Tenor (or Alto) and Bass. With the exception of *The Spirit of Fair-Play*, the *Heralds* and *Lady Utopia*, all should sing in the choruses, the contestants of course not singing when engaged in their special dances. As far as possible the Sopranos, Altos, etc., should be grouped separately for best results in part singing.

The *Heralds* should memorize their trumpet notes if possible, but the trumpet parts on small cards (obtainable from the publishers) may be used in performance if necessary. While desirable to have two *Heralds*, one would prove fairly satisfactory.

A violinist plays the part of the *Country Fiddler* in the Finale.

While it is possible to give the operetta with only piano accompaniment, better effects and support will be obtained with orchestra, and the orchestration may be had of publishers:

STAGE PROPERTIES

High-back chair for throne.	A gold sceptre and scroll	-	<i>The Spirit of Fair-Play</i>
Long walking staff	- - - - -	-	<i>Mlle. La France</i>
Tambourine, small stiletto	- - - - -	-	<i>Signorina Italia</i>
Castanets, fan	- - - - -	-	<i>Señorita España</i>
Flint-lock musket, large solid-red bandanna handkerchief	-	-	<i>Continental Soldier</i>
Sword and trappings	- - - - -	-	<i>Jan Poland</i>
Knout	- - - - -	-	<i>Sasha Moskowa</i>
Gilded trident	- - - - -	-	<i>Miss Britannia</i>
Large potato (preferably an imitation of light weight)	-	-	<i>Thaddy O'Brien</i>
Packages of tea, ginger, a silk handkerchief, jasmine flower with string attached	{	-	<i>Wong Cathay</i>
Japanese fan	- - - - -	-	<i>O-mé-san</i>
Bow and quiver of arrows or lance	- - - - -	-	<i>American Indian</i>
Square of blue cloth, white stars, large enough to be seen	-	-	<i>Puritan</i>
White neckerchief, made to be easily torn in two	- - -	-	<i>Quakeress</i>
One or two large Chinese gongs	- - - - -	-	<i>Heralds</i>
Good sized American flag, to be concealed above stage at back, arranged so that it may be instantly brought into view.			
An electric fan, placed in a position to blow out the flag, would add greatly to the effect.			
Other properties may be supplied according to nationalities represented by non- contestants.			

SPECIAL NOTE

The time of performance is one hour. Through lack of stage space or for other reasons it may be found necessary to omit some of the characters or musical numbers, this can readily be done by eliminating dialogue bearing directly on characters or numbers to be omitted. The contestant and non-contestant groups should be about equal, the non-contestants predominating. If through any form of limitation the contestant group is larger, a few could take positions with non-contestants to properly balance stage.

CONTEST OF THE NATIONS

Operetta with Dances

1

Libretto by
FREDERICK H. MARTENS

Opening Chorus

Music by
N. CLIFFORD PAGE

(When the curtain rises the Spirit of Fair-Play is seated on throne, a Herald at each side)
(Heralds begin sounding before curtain rises)

Nº1. Allegro moderato ($\text{♩} = 116$)

(Curtain rises)

HERALDS

1st & 2nd Trumpets (or Cornets)

(The Trumpet notes are given as they sound;
not as written for the instruments)

PIANO

cresc.

mf

cresc.

CHORUS Contestants and Judges, Tenor & Bass (no Treble voices) begin to march on, maneuvering to reach front of stage in time to sing

10

II

cresc.

Rd. * Rd. * Rd. * Rd. *

ff

Rd. * Rd. * Rd. * Rd. * Rd. *

CHORUS (Tenor & Bass)

To end a quarrel which began In
 a - ges dim of ear - ly man, With his - to - ry's first dawn, With
 his - to - ry's first dawn, As to which na - tion might a - ver Her maids or lads the
 best there were, We've gather'd here this morn, We've gather'd here this morn.

Re. *

HERALDS *Men resume marching, retiring to rear as the girls march on and take the*

front of stage)

GIRLS (Soprano & Alto)

And while we all the

R&W. V. *

right re - serve To think our own the prize deserve, Yet we've a-greed to

pass Up - on the mer - its of a few Who

The girls fall back in oblique line to one side of stage, as younger boys (unchanged voices)

think the prize is just - ly due To their own lad or lass.

take front of stage

YOUNG BOYS

So we have come from ev - 'ry land, As judges here to - day we stand,

(Basses sing small notes if necessary) And

mf

(From here on, the singers should be grouped by voices, Soprano, Alto, Tenor, Bass. The younger boys (unchanged voices) taking places according to part they are singing)

Soprano *mf*

Alto I And with discern-ing eyes To watch and weigh and

Tenor *mf*

Alto II And with discern-ing eyes Watch and

with discern-ing eyes

f

cresc.

fin - al - ly Se - lect the one of all we see, De - serv-ing of the prize, — De - *cresc.*

Weigh Se - lect - ing the one we see, De - serv-ing of the prize, — De - *cresc.*

f

cresc.

f

serving of the prize. *mf*

So

serving of the prize. *mf*

So

HERALDS

I^o

mf

II^o

cresc. *poco a poco* we have come from ev - 'ry land, As judg - es here to -
cresc. *poco a poco* we have come from ev - 'ry land, As judg - es here to -

cresc. *poco a poco* *f*

day we stand, As judg - es here we stand.
 day we stand, As judg - es here we stand.

HERALDS *f*

ff

ff

Ld. * *Ld.* *

Soprano & Alto (and younger boys)

Well be im - par - tial, just and fair, Ex-am-in-ing with
 Tenor
 Well be im-par-tial, just and fair, Ex-am-in-ing with greatest care That each may have a
 Bass

ben marcato

greatest care That each may have a chance, And we'd sug -
 chance, That each may have a chance, And we'd sug-gest the
Rd. * *Rd.* **

gest the fair - est test, Con-test-ants show-ing
 fair-est test, Con-test-ants show-ing at their best, Would be a song or

All turning toward throne, in respectful obeisance

S. *ff*

at their best, Would be a song or dance.

A.1. Gra - cious Spir - it

dance, Would be a song or dance.

A.2. Gra - cious Spir - it



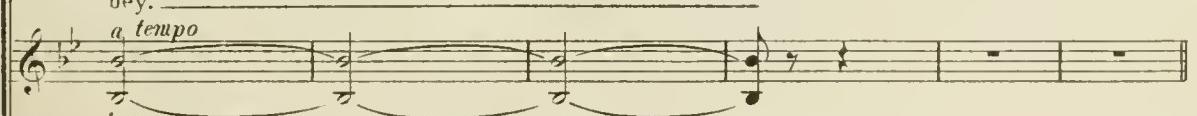
HERALDS

ff



bey.

*The Spirit of Fair-Play reseats herself
and the Con'tstants take positions
apart from Jurors.*



Rd.

sfz *

SPIRIT OF FAIR-PLAY (*addressing Chorus*)

Since time out of mind, as you have just declared, the nations have been unable to agree as to which was superior in the arts of singing and dancing. Wherefore we are assembled to settle this disputed question in amicable contest. Representatives of various nations will appear and endeavor by their skill and grace to capture the preferences of their judges. The prize for superiority will be awarded according to the vote of the majority. And this contest shall reflect honor on the nations engaged, in that kindly rivalry of the arts which makes for beauty and truth. And now I must appoint a head for your jury! (*to Lady Utopia*) Perhaps you, type of the ideal state, not entirely realized even in this twentieth century of ours, will act as forewoman?

LADY UTOPIA

I accept the charge, and will voice the opinions of my fellow-jurors, supplementing them with my own, if necessary!

SPIRIT OF FAIR-PLAY (*to Lady Utopia*)

I must commend your bright idea

(*Lady Utopia bows appreciatively. Spirit of Fair-Play looks at scroll she holds in her hand. As she does so there is a stir of curiosity on the part of the chorus. All crowd closely about the throne, and endeavor to get a look at the scroll.*)

SPIRIT OF FAIR-PLAY (*to Heralds*)

'Sound, Heralds, sound, and summon here—The first on my list to appear—Miss Scotia!

Nº 2. (*The Chorus fall back to their places, clearing stage for Miss Scotia*) Allegretto (Miss Scotia enters) Moderato

THE HERALDS

MISS SCOTIA (*Speaking*) coming forward and looking about her rather scornfully)

It's nae the richt enveeronment for a sonsie Hieland strathspey! Wi a' the primsie

(Should be timed to bring last words of speech with last measure of music.)

trees and a' the glowrie folk. Nae dout they'll keckle to see me jimp it! Hoot, I dinna care for that!

Highland Fling
(MISS SCOTIA)

9

No 2^a

Allegretto ($\text{♩} = 138$)

Scottish Melody 'Tullochgorum'

It is intended that the dance continue to the end of number. In case more music is needed, the last eight measures before Chorus may be repeated.

CHORUS (A few Soprano II)

'Merry may the keel row'

(Continue in preceding tempo)

TUTTI
Sopr. I. *mf*

I came down the Can - ou - gate I heard a las - sie sing: Alto O,

Whee! Whee!

mf

mer - ry may the keel row, the keel row, the keel row, O,

Whee! Whee!

mf

mer - ry may the keel row, The ship my love is in.

Whee! Whee!

f poco a poco accel.

Merry may the keel row, the keel row, the keel—row, O
Whee! Whee!

poco a poco accel.

mer - ry may the keel row, The ship my love is in.
Whee! Whee!

Moderato (♩ = 120)
ff

(Miss Scotia bows to judges and runs off the stage)

LADY UTOPIA (*Addressing Chorus*)

No fear that we shall forget an acquaintance of the days of 'Auld Lang Syne', as your friendly coöperation proves; but whether or no your participation be in accord with the rules of the contest is a point which must be referred to our honored Spirit of Fair-Play.

SPIRIT OF FAIR-PLAY (*to Chorus*)

I was indeed surprised to hear your voices, and half inclined to put stop to the seeming interference at once; but the evident good will shown suspended the sharp command I was about to utter, and I remained silent in happy acquiescence.

However, while I see no harm in friendly encouragement if fair and impartial, I must insist that there be no untoward signs of disapproval to distress or harry our contestants. (*glancing at scroll*) I now have the pleasure of announcing Fräulein Germania!

Nº 3.

HERALDS

Ländler (Slow Waltz) ($\text{♩} = 138$)

Motive from 'Der Freischütz' C.M.v.Weber

(Fräulein Germania comes forward)

f

p

FRÄULEIN GERMANIA

Rd. each measure

Can not Aus-tri-a dance with

pp

me? I know he'll vote for me And I can-not dance a - lone!

cresc.

Sopr. *poco animato*

Alto I Ach! du lie - ber Au - gus - tin, Au - gus - tin, Au - gus - tin,

Ten.

Alto II Ach! du lie - ber Au - gus - tin, Au - gus - tin, Au - gus - tin,

Bass *mf*

f poco animato

f

Ach! du lie - ber Au - gus - tin, My heart is gone.

f

Ach! du lie - ber Au - gus - tin, My heart is gone.

f

ff

SPIRIT OF FAIR-PLAY (*to Fräulein Germania, speaking through music*)

'Your request presents difficulties! I will refer it to your judges!'

Tempo di Valse (♩ = 69)

pp

(omit Pedal)

f

Rd.

mf

Oh, Aus - tri - a may dance with you, But please to

mf

Oh, Aus - tri - a may dance with you, But please to

mf

Rd. with each measure

* *Rd. with each measure*

re - al - ize, _____ That if you're danc - ing with a judge, He
 re - al - ize, _____ That if you're danc - ing with a judge, He

 can - not vote you the prize! For e - ven judg - es may be
 can - not vote you the prize! For e - ven judg - es may be

 sway'd, As in the waltz they float, So take the dance with-out the
 sway'd, As in the waltz they float, So take the dance with-out the

judge, Or the judge with - out his vote.
 So take the
 judge, Or the judge with - out his vote.
 So take the
 ff

Having decided to accept the conditions, Fräulein Germania approaches group of Jurors.

music score for piano and voice, showing three staves of music with lyrics.

dance with-out the judge, Or the judge with-out his vote. _____

dance with-out the judge, Or the judge with-out his vote. _____

Franz Austria offers his arm to Fräulein Germania and escorts her to the centre of stage.

A musical score page showing two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 11 starts with a forte dynamic (ff) and ends with a decrescendo. Measure 12 begins with a piano dynamic (p) and a 'poco rit.' instruction.

'Sounds from the Vienna Woods'
Johann Strauss

Waltz (Old Style)

FRÄULEIN GERMANIA and FRANZ AUSTRIA

Tempo di Valse (*dreamily*)

The sheet music consists of eight staves of musical notation for piano duet. The first two staves begin with "molto rit." and a dynamic "p". The third staff starts with "Rit." and "etc.". The fourth staff begins with a dynamic "f". The fifth staff starts with "Rit." and "etc.". The sixth staff begins with "pp rit. (ad lib.)" and "Rit. etc.". The seventh staff starts with "a tempo" and "cresc.". The eighth staff concludes with a dynamic "ff" and "Rit. etc."

Chorus begin sotto voce, couples singing to each other confidentially, tapping of feet and swaying of bodies becoming more pronounced as music increases in volume, until at point indicated 1st Couple begin waltzing, then other couples as noted.

Musical score for the first couple's waltz. The score consists of four staves: two sopranos, one bass, and a piano. The vocal parts sing "I'm much afraid my" twice. The piano part features dynamic markings *f*, *ff*, and *p*. The section is labeled "(Fräulein Germania and Franz Austria continue)". The piano part includes a section labeled "1st Couple Waltz". The vocal parts sing "rest - ive feet will car - ry me a - way, And" twice. The piano part ends with a dynamic *f*.

(Spirit of Fair-Play is surprised and gives signal to Heralds)

Musical score for the second couple's waltz. The score consists of four staves: two sopranos, one bass, and a piano. The vocal parts sing "tho' per - haps, it's not dis - creet Let us trip it while we" twice. The piano part features dynamic markings *ff* and *cresc. a poco*. The section is labeled "2nd Couple Waltz". The piano part ends with a dynamic *p.*

(3rd & 4th (Spirit of Fair-Play shows irritation and signals Her-
CouplesWaltz) alds again)

poco rit. *Animato*

trip - it while we may!

poco rit. *Animato*

trip - it while we may!

poco rit. *Fraulein Germania bows to judges.*

Rd. * Rd. * Rd. *

Franz Austria escorts Fräulein Germania to the group of contestants, bows and returns to his own place among Chorus of Jurors, who express approval in pantomime. Fräulein Germania is immediately approached by Wong Cathay, who smiling blandly, tries to cultivate her acquaintance. She repulses him and he turns to Sasha Moskowa and Miss Britannia with like result. He finally begins to draw various packets from pockets in his blouse, and arouses interest at once. This action takes place during the following, (the Spirit of Fair-Play beginning to speak as Fr. Germania reaches group of contestants.)

SPIRIT OF FAIR-PLAY (to Lady Utopia)

Before we proceed further, I would confer with Lady Utopia as to the grouping of the entries to follow, in order that proper contrasts be maintained between the participants.

LADY UTOPIA (to Spirit of Fair-Play, advancing)

At your service! Your suggestion is timely and I will gladly lend what assistance I may.

(Spirit of Fair-Play and Lady Utopia appear to be in serious consultation and oblivious of all else. Wong Cathay has gradually drawn Fräulein Germania, Sasha Moskowa, and Miss Britannia, forward. The other contestants and chorus watch them attentively)

WONG CATHAY (to Sasha Moskowa, presenting handkerchief)

You likee plitty blankerchief?

SASHA MOSKOWA (taking handkerchief gingerly)

Ah! yes it is pretty! (aside) He's quite a pleasant creature after all.

WONG CATHAY (to Miss Britannia, presenting package of tea)

Calavan tea, takee him flom me?

MISS BRITANNIA (taking package)

Thanks! (aside) My word, he's a funny little beggar, but he seems to have his good points.

WONG CATHAY (to Fräulein Germania, presenting package)

Him candy, China candy, muchee sweet.

FRÄULEIN GERMANIA (taking package)

You are *ein guter Junge*, though you are so strange.

(Spirit of Fair-Play looks up from scroll, Lady Utopia bows and retires to her place with Chorus of Jurors)

SPIRIT OF FAIR-PLAY

Upon my list next seems to be

Our lithe, dark friend, Miss Italy!

Allegro con brio



(Signorina Italia comes forward)

SIGNORINA ITALIA

"I can dance alone! (to the Chorus) Sing me a tarantella and I will show you a dance that is a dance! (Executing preliminary steps, taking up the Tarantella where indicated.)

Tarantella

Nº 4.

Vivace (♩ = 152)

SIGNORINA ITALIA

* Tambourine

The musical score for the Tarantella consists of two staves. The top staff is for 'SIGNORINA ITALIA' and the bottom staff is for 'Tambourine'. Both staves are in common time (indicated by 'C'). The key signature is B-flat major (two flats). The dynamic for the vocal part is 'f' (fortissimo). The vocal line is rhythmic, with many eighth and sixteenth notes. The tambourine part consists of eighth-note patterns. Measures 1 through 5 are shown, followed by a repeat sign and measures 6 through 10. The vocal line includes the words 'Lad.' at the end of measures 5 and 10.

The continuation of the musical score for the Tarantella starts with a repeat sign and measures 6 through 10. The vocal line continues with eighth-note patterns, and the tambourine part follows. Measures 11 through 15 are shown, ending with a final repeat sign and measures 16 through 20. The vocal line includes the words 'Lad.' at the end of measure 15.

* Tambourine to be played in orchestra, or by one of Heralds.

(Hand claps by chorus on 5 chords)

(Tarantella begins)

Measures 20-21 show the beginning of the Tarantella. The first measure consists of five chords followed by a series of hand claps indicated by '>' symbols. The second measure continues the clapping pattern, with dynamic markings 'ff' and 'f' appearing. The vocal line 'Rad.' and '*' are also present.

CHORUS

The Chorus section begins with two identical lines of music, each consisting of four measures. The lyrics 'Nev-er dance less tame Set the blood a - flame!' are repeated. The vocal line 'Rad.' and '*' are also present.

The Tarantella section begins with a series of six measures featuring eighth-note patterns. The vocal line 'Rad.' and '*' are present. The dynamic 'sp' (sforzando) is indicated in the sixth measure.

The Tarantella section continues with two measures of silence followed by a vocal line. The lyrics "'Tis the leap - ing" are repeated. The vocal line 'Rad.' and '*' are present.

The Tarantella section concludes with a series of six measures featuring eighth-note patterns. The vocal line 'Rad.' and '*' are present.

fire Of the soul's de - sire! Ah! See her whirling, turn-ing, twirl-ing,
 fire Of the soul's de - sire! Ah! See her whirling, turn-ing, twirl-ing,

Swift and light! Grace - ful glow - ing glanc-es throw - ing, Smiles be -
 Swift and light! Grace - ful glow - ing glanc-es throw - ing, Smiles be -

R&.

stow - ing, Left and right! Ah! See her whirl - ing, turn - ing, twirl - ing,
 stow - ing, Left and right! Ah! See her whirl - ing, turn - ing, twirl - ing,

Swift and light! Grace - ful, glow - ing glanc - es throw - ing Smiles be -
 Swift and light! Grace - ful, glow - ing glanc - es throw - ing Smiles be -

R. *

stow - ing, Left and right! Ah! —

stow - ing, Left and right! Ah! —

R. * R. * R. * R. * R. *

Nev - er dance less tame, Set the blood a -
 Nev - er dance less tame, Set the blood a -

R. *

flame!

flame! Ah! *mf*

sforzando *Rwd.* > * *Rwd.* > * *Rwd.* > *

Ah! 'Tis the leap - ing fire Of the heart's de -
 'Tis the leap - ing fire Of the heart's de -

Ah! Ah!

Rwd. *

a poco meno (♩ = 144)

sire! Joy-ous-ly sway - ing, Ne'er de - lay - ing, Rhythmic her step, a swift de -
 sire! Ah! Ah!

a poco meno

(♩ = 144) *mf*

light! Ah! *mf* Ah! *p* What grace di - vine. Tam - bour - ines
 — Ah! *mf* Ah! *p* What grace di - vine. Ah!

Rd. *

swing - ing, ting - ling, ring - ing, Ech - o the mea - sure's pulse a - right, Ah!

Ah! *f* Ah!

Rd.

mf *poco a poco accel. e cresc.*
 Ah! *p* What grace di - vine! Fast - er and wild - er grows her
mf *poco a poco accel. e cresc.*
 Ah! *p* What grace di - vine! Faster and wild - er grows her
mf *poco a poco accel. e cresc.*
mf *poco a poco accel. e cresc.*

(As Signorina Italia finishes her dance, a potato rolls out at her feet from the direction of the group of competitors. Signorina Italia wild with rage, draws a small stiletto and looks daggers. The chorus crowds forward, alive with curiosity.)

SPIRIT OF FAIR-PLAY (*angrily*)

What was that? Either I know at once, or I suspend the contest!

(A group of zealous lady contestants push forward Thaddy O'Brien, a good-natured lad, who seems much abashed)

SPIRIT OF FAIR-PLAY

Were you guilty of this contemptible outrage, sirrah?

THADDY O'BRIEN (*with sweet sincerity*)

Shure, yer honor, and the lovely lady (*with bow to Italia*), its misunderstood me entirely she has. I did not intend it as you think. It was such a wonder av a dance an' I thought it so fine I had to do something to express me feelings. Not a rose did I have to cast at the swate creature's feet, not even a sprig of me own dear shamrock. (*proudly*) But this (*pointing to potato*) I had! It was the only thing I had about me that was akin to green leaves and flowers, so in me enthusiasm...

SPIRIT OF FAIR-PLAY (*graciously*)

While it is a far cry from the potato to the rose, we must regard the spirit and not the substance of your enthusiastic tribute! Your explanation is acceptable to me. If Signorina Italia will also accept it, we will proceed.

SIGNORINA ITALIA

Some great man has said: "An Irish explanation is the sincerest form of flattery." I forgive you. (*She extends her hand which Thaddy kisses with much devotion, escorting her to place*) At this point a quarrel breaks out between Miss Britannia und Sasha Moskowa as to which is next on the list. The former shakes a small gilded trident at the latter, who brandishes a tiny knout she carries.

SPIRIT OF FAIR-PLAY (*to Heralds*)

Sound, Heralds, sound!

Allegro

SPIRIT OF FAIR-PLAY (*continuing as the blare of trumpets recalls the disputants to themselves*)

Why with unseemly rioting disgrace

This dignified occasion, time and place?

MISS BRITANNIA (*indignantly*)

She says that she should come before me, because I'm not as fleet as she. Why I'm all fleet!

SASHA MOSKOWA (*sullenly*)

She cannot dance the Hopak!

MISS BRITANNIA

I can dance the Sailor's Horupipe, and that's the equal of any Hopak!

SPIRIT OF FAIR-PLAY (*solemnly*)

Dispute no longer, bandy words, nor pout,

Else from this contest I must bar you out.

When comes the time, together you may try

Each in your chosen dance, to charm the judges' eye.

And now the programme's course no more delay.

Let little O-me-san her art display!

(O-me-san tattles forward, bows Japanese fashion and recites:)

My name is O-me-san

And I come from far Japan,

To sing, not dance:

In Nipponee I'll croon

For you a little tune

You'll like perchance!

No. 5.

Moderato ($\text{♩} = 80$)

Hime Matsu

Japanese Koto Melody

p (erisp touch like picking strings)

p

O-ME-SAN (*Phonetic pronunciation in italics*)

Hi - me ma - tsu ko ma - tsu,
(Hee - may mah - tsoo *ko - mah - tsoo,* *Hee - may mah - tsoo* *ko - mah - tsoo,*

p

Mi - do - ri no i - ro ma - se ha - ru go to ni:
Mee - do - ree no ee - ro mah - say hah - roo go to nee)

rit.

O-Me-San toddles a few steps, posturing, coqueting with fun etc.

a tempo

p

Bow to Spirit of Fair-Play

Bow to Chorus

mf

poco rit.

a tempo

Wa - kah ta - ke o - da - ke, Wa - kah ta - ke o - da - ke,
Wah-kah tah-kay *o - dah - kay,* *Wah-kah tah-kay* *o - dah - kay,*

a tempo

Rd. *

Mi - sa o - na ta - wa me so u - ki fu - shi - ni, u - ki fu - shi -
Mee-sah o - nah *tah-wah may so oo-kee foo-shee nee,* *oo-kee fo - shee*

Rd. *

(*O-ne-san kneels, prostrating herself before Spirit of Fair-Play, then arises quickly and toddles to her place among contestants.*)

ni.
nee.

mf *p* *pp*

LADY UTOPIA.

This gentle maid has charmed us all, We'd like to hear her song again
 SPIRIT OF FAIR-PLAY.

Our time is short, and others call; So let us hear from sunny Spain!

Sound, heralds sound!

Allegretto

HERALDS

LADY UTOPIA.

España shall to us reveal, The dance of Aragon and Old Castile!

Jota

Nº 6

SEÑORITA ESPAÑA

* Allegro con spirito (♩ = 63) Señorita España runs forward, bowing right and left

Castanets

* The castanets may be played in orchestra or by a Herald.

(Whirling around)

(Swaying gracefully)

29

The musical score consists of four staves of piano music, each with a treble clef and a key signature of one sharp (F#). The first three staves begin with a dynamic of *f* (fortissimo). Measures 1-4 show eighth-note patterns with grace marks. Measures 5-6 show sixteenth-note patterns with grace marks. Measures 7-8 show eighth-note patterns with grace marks. Measures 9-10 show sixteenth-note patterns with grace marks.

Staff 1: *f*, *R&d.*, *, *R&d.*, *, *R&d.*, *, *R&d.*, *

Staff 2: *f*, *R&d.*, *, *R&d.*, *ff*, *dim.*, *R&d.*, *R&d.*

Staff 3: *f*, *R&d.*, *R&d. etc.*, *R&d.*, *R&d. etc.*, *R&d.*, *R&d. etc.*, *R&d.*

Staff 4: *R&d.*, *R&d. etc.*, *R&d.*, *R&d. etc.*, *R&d.*, *R&d. etc.*, *R&d.*, *R&d. etc.*

*The dance becomes less animated, more graceful
Lento amorevole (♩ = 126)*

Staff 5: *subito* ($\text{♩} = 126$), *dim.*, *mf*, *dim.*, *R&d.*, *, *R&d.*, *

CHORUS

and expressive

Grace-ful sway-ing — Hearts be - wray - ing, — Tender,
cresc.

Ah! — Ah!

p Grace - ful sway - ing,

p Rā. * Rā. *

O'er us play - ing, — Tho' nev-er
 smiling glance ev - er stray-ing, — O'er us play-ing, Tho' nev - er

f Ah! — Ah! Glances - stray - ing,

f *p* Hearts be - wray - ing, Her glance ev - er

p

stay-ing,
stay-ing, — Our fond hearts are be - tray - ing. Graceful
Nev - er stay - ing, Fond hearts be - tray - ing.
stray - ing, Our fond hearts be - tray - ing.

1.

2. *(The dance becomes languorous in character)*

tray - ing. Glanc - ing, Dane - ing,
tray - ing. Glanc - ing, Dane - ing,
tray - ing. Glanc - ing, Dane - ing,

2.

2.

mf

Re. *

D. *

The onlookers become more and more fascinated under the subtle spell, their voices

— Us whil - ing — With smil - ing, — Each
— Us whil - ing — With smil - ing, — Each
— Us whil - ing — With smil - ing, — Each

dying away as they become completely entranced

Señorita

España approaches the Heralds, smiling coquettishly as she tantalizes them with her gradually retarded steps. She takes a final pose, then defiantly stamps her foot, startling all.

Señorita España steps, etc; as below.

Steps

Pose

Stamp

Animato Señorita España bows and exits.

a poco rit.

pp

ffz

ff

*Rd. * Rd. * Rd. * Rd. * Rd. **

SPIRIT OF FAIR-PLAY (*Reading from scroll*)

Scandinavia? I thought this was a contest of individual nations? (*Three couples, one each from Norway, Denmark, and Sweden appear*). Scandinavia! Why here are six of them! (*addressing new-comers*) Please explain why there are so many of you?

LADY UTOPIA (*stepping forward*)

Yes, this has more the appearance of an attempt to overawe the jury by force of numbers than a national representation!

CHORUS

That's so!

SCANDINAVIA (*a spokesman*)

No! No! it is not thus we come! We are three nations, distinct, independent; but our common ties of blood and origin unite to make us one in spirit. And in the dances of the rugged North, we plead our cause, as Scandinavia.

Chorus and Scandinavian Dances

Nº 7

Norwegian Melody (Grieg)

Allegro ($\text{♩} = 126$)

SCANDINAVIA (*Six voices unison*) $\text{R\ddot{a}}$. Danish Folk-Melody

Allegretto ($\text{♩} = 92$)

Though six in one we seem to be, We real-ly are no more than three; The
three to one once more re - duce And Scan-di - nav - ia pro - duce.

$\text{R\ddot{a}}$. * $\text{R\ddot{a}}$. $\text{R\ddot{a}}$. $\text{R\ddot{a}}$. $\text{R\ddot{a}}$. $\text{R\ddot{a}}$. $\text{R\ddot{a}}$.

(The Scandinavian Group take a few hopping steps (4 measures) but stop as Spirit of Fair-Play signals them to desist.)

Vigorosamente ($\text{d} = 111$)

Swedish Folk-Melody

f

R&D. * R&D. * R&D. * R&D. *

SPIRIT OF FAIR-PLAY It does not seem quite right, somehow but (to Chorus) if

pp (continued softly as Spirit of Fair-Play speaks)

R&D. * R&D. * R&D. * R&D. *

the rest do not object because of your numbers, or number, you may proceed. if speech is
not finished.

poco rit.

R&D. * R&D. * R&D. *

CHORUS (Unis) (Singing as if consulting among themselves)

Animato ($\text{d} = 132$)

The cen - ti - pede has man - y feet And still a u - nit is com - plete;

mf

sf *mf*

R&D. * R&D. *

Norseman, Dane and Swede a - gree, Their dance should be worth while to see. In

R&D. R&D. R&D. R&D. R&D. * R&D. *

The Scandinavian group combine in each of the following dances. The interludes provide brief resting periods

Klapp-Dans
(Swedish)

Nº 8a

Allegretto moderato

INTERLUDE
Moderato grazientemente ($\text{♩} = 132$)

Nº 8b
Moderato

Spring Dans
(Norwegian)

INTERLUDE
Animato ($\text{d} = 120$)

Nº 8c
Allegretto scherzando

Ace of Diamonds
(Danish)

Rec. Rec. Rec. * Rec. Rec. * Rec. Rec.

Rec. * Rec. * Rec. Rec. Rec. * Rec. *

Rec. * Rec. * Rec. Rec. Rec. * Rec. *

CHORUS
Vigorosamente

(The Scandinavians stop dancing, surprised and pleased at outburst of Chorus)

Bra - vo! O Scan-di-na-via!

Bra - vo! North - ern

Vigorosamente ($\text{♩} = 144$)

Rec. Rec. * Rec. * Rec. Rec. * Rec. *

poco rit

May your trin-i-ty In-hap-py un-ion
na-tions three, May your trin-i-ty In-hap-py un-ion
un-ion

poco rit.

(The Scandinavians run back to group of contestants)

Molto rit.

Moderato

Last for a-ges yet to come!

Last for a-ges yet to come!

Molto rit.

HERALDS

Moderato

Molto rit.

Moderato

ff

ff

ffz

Rit. *

Rit. *

Rit. *

(The Scandinavians are hardly back in place before Mlle. La France glides gracefully forward without being announced. The Heralds lower their trumpets in surprise and look inquiringly at Spirit of Fair-Play. The Chorus have begun to murmur and gesticulate. The Spirit of Fair-Play, however, sees that Mlle. La France is entirely unconscious of having committed any breach of etiquette, so holds up her hand to still the murmuring, and announces.)

SPIRIT OF FAIR-PLAY (smiling graciously)

Mlle. La France, if I mistake not!

MLLE. LA FRANCE (suddenly embarrassed)

Ah! but j'oublie(hesitating for English words) I have forgot, I would dance the menuet de la cour, but no partner have I, eet iz terrible!

The men in chorus all show keen interest, evidently ready to come forward.

LADY UTOPIA (*to Mlle. La France, stepping in front of men*)

This appeal, which so stirs the gentlemen of the jury looks suspiciously like an attempt to influence them in your favor. Pray, remember that whosoever dances with you forfeits his vote!

MLLE. LA FRANCE (*to Lady Utopia*)

Je comprehends! Pardon if I have offend, but to me ees ze loss. Ce monsieur may his vote lose, Ah, Oui, mais in ze dance eet may be zat he forget and in my thanks he find ze consolation!

SPIRIT OF FAIR-PLAY (*To Lady Utopia*)

An ingenius thought, ingenuously expressed, yet not illogical.

LADY UTOPIA (*to Spirit of Fair-Play*)

I did but desire that the rules governing the contest be not overlooked. I crave your indulgence for my hasty speech, (*to Mlle. La France, bowing*) and yours—Mademoiselle! (*Mlle. La France bows in return*)

SPIRIT OF FAIR-PLAY (*to Lady Utopia*)

There is no harm done (*then to Mlle. La France*) Pray proceed, and make your choice.

The Minuet, that stately dance

Nº 9

Andante ($\text{♩} = 72$)

MLLE. LA FRANCE

A musical score for piano and voice. The piano part consists of two staves in common time, B-flat major. The vocal part is in common time, A major. The vocal line begins with eighth-note chords and transitions to a more melodic line with grace notes and slurs. Dynamics include *mf*, *dim.*, and *rall.*

MLLE. LA FRANCE *plaintively (but not dragging)* ($\text{♩} = 84$)

The min - u - et, . . . that state - ly dance, Is
Graziosamente

Continuation of the musical score. The piano part features sustained chords and rhythmic patterns. The vocal part continues with the lyrics "The min - u - et, . . . that state - ly dance, Is" and "Graziosamente". The dynamic *p* is indicated, along with *a tempo (con moto)*.

meant as all men know, for two.— And if no cav - al - ier ad -

Final section of the musical score. The piano part provides harmonic support with sustained notes and chords. The vocal part concludes with the lyrics "meant as all men know, for two.— And if no cav - al - ier ad -". The score ends with a repeat sign and an asterisk, indicating a return to a previous section.

*pochettino rit.**(The gentlemen all advance toward her)*

vance, what ev - er shall I do? Of

colla voce

a tempo

all you gal - lant gen-tle-men A sin - gle one to —

a tempo

R&d. * R&d.

cresc.

choose Will make me feel, what-e'er my choice, That

cresc. *mf*

*poco ritard.**a tempo**(poco animato) resolutely* *f*

there is much I lose! How - ev - er, since 'tis choose I

dim. colla voce

cresc. *mf*

a tempo (poco animato)

R&d. * R&d.

with dignity (addressing Jan Poland, who advances) expressively

must, Sir Pol-and, pray ad - vance! You are a friend of

(The other gentlemen fall back in evident disappointment)

poco rit. Naively a tempo molto rit.

years gone by, And then, you know the dance.

Minuet
(*Menuet de la Cour*)

Nº 10

MLLE LA FRANCE and JAN POLAND

"Don Giovanni"
Wolfgang Amadeus Mozart

Tempo di Minuetto

p

Rit. * Rit. * Rit. *

State - ly, grace - ful,

CHORUS

pp

State - ly, grace - ful,

pp

State - ly, grace - ful,

pp

p

Rit. * Rit. *

as they go, See them sweep-ing Their curt-sies
 as they go, See them sweep-ing Their curt-sies

R&d. * R&d. R&d. *

p low! All the court-ly ways Of by-gone days Their steps re -
 p low! All the court-ly ways Of by-gone days Their steps re -

R&d. * R&d. *

call, While on they fare So de-bon-air, As in some roy-al hall!
 call, While on they fare So de-bon-air, As in some roy-al hall!

R&d. R&d. *

mf

Pow-der and patches, jew-els bright, Swords gleaming in the can-dle-light,
 Pow-der and patches, jew-els bright, Swords gleaming in the can-dle-light,
mf Swords gleam in can-dle-light,

Rd. * Rd. * Rd. (The dancers* salute the judges and retire.
 The Heralds quickly take up Gongs, which they strike three times)

f Joy-ous, with no shad-ow of regret, They dance the min-u - et!
 With no shad-ow of regret, They dance the min-u - et!

ff rit.

f rit.

Rd. * Rd. * Rd. * Rd. Rd. Rd. Rd. * Rd.

(All are surprised at the sound of gongs)

SPIRIT OF FAIR-PLAY

A contestant from the Flowery Kingdom, Wong Cathay! (then to Wong Cathay)

Dear Wong Cathay, I pray you bear in mind;

If for fifty years of Europe we here no time can find,

You will not take too long your many graces to display;

For of course we cannot sit here thro' a cycle of Cathay!

CHORUS

No! No!

LADY UTOPIA (to Wong Cathay)

If you are going to sing and display your graces, you must do so within a reasonable length of time. We are unable to remain for one of those Chinese entertainments which continue day after day for a year or so. Pray mark my words!

WONG CATHAY

Me Markee! (makes movement of writing Chinese characters in the air) 'Splay gla - cies one time, velly shortee! Me singee lil' song him allee samee calleee "Jasmine Flow."

Chinese Song

WONG CATHAY

Allegretto scherzando ($\text{♩} = 88$)

f

mf poco rit.e dim.

(*Wong Cathay carries flower with string attached*) He sings in "sing-song" style, semi-falsetto,
Meno ($\text{♩} = 76$) Chinese Air "The Jasmine Flower"

WONG CATHAY

Wel - ly_ plit - ty_ jas - mine flow', Wel - ly plit - ty_ jas - mine flow',

R.ω. * R.ω. with each measure

throwing voice into full falsetto on starred (*) high notes)

Al - lee same in gar - den glow, Al - lee same in gar - den glow, Me no lik - ee

him go 'way, Tie him with a stling. Much - ee good-luck bling!

Much - ee good-luck bling!

him go 'way, Tie him with a stling.

(The above is a humorous treatment of the song known as "The Jasmine Flower," an old Chinese air. The flower is supposed to bring prosperity and is zealously guarded, its loss being considered a bad omen.)

Dance

Wong Cathay performs an eccentric dance

Allegretto scherzando ($\text{♩} = 88$)

The musical score consists of three staves of music. The top staff is for the treble clef (G-clef) voice, the middle staff for the bass clef (F-clef) voice, and the bottom staff for the bass clef (F-clef) piano. The key signature is one sharp (F#). The time signature is 2/4. The tempo is Allegretto scherzando, indicated by a note value of $\text{♩} = 88$. The first section starts with dynamic *ff* and includes markings "Rwd.", "*", "Rwd.", and "*". The second section starts with dynamic *mf* and includes markings "Rwd.", "*", "Rwd.", "*", "Rwd.", and "*". The third section starts with dynamic *ff*, followed by *sfp*, *sfp*, *sfp*, and ends with dynamic *fff*, with markings "Rwd.", "*", "Rwd.", "Rwd.", and "*". The score features various dynamics, including *ff*, *mf*, *f*, *sfp*, and *fff*, and performance instructions like "Rwd." and asterisks.

Wong Cathay bobs himself off stage, but as he does so Miss Britannia and Sasha Moskowa come forward eagerly, jostling him in their haste. He appears shocked at their rudeness.

SPIRIT OF FAIR-PLAY (*severely, to Miss Britannia and Sasha Moskowa*)

You shock the sensibility
Of international courtesy!
First let Cathay retire with grace,
Ere you rush forth to take his place!

LADY UTOPIA (*to Miss Britannia and Sasha Moskowa*)

I must warn you that such lack of good manners exercises a most unfavorable effect upon the jury.

CHORUS (*loudly*)

It does! (*Miss Britannia and Sasha Moskowa, much abashed, move to retire.*)

LADY UTOPIA (*to Miss Britannia and Sasha Moskowa*)

However, as your rudeness was evidently the result of thoughtlessness, rather than intention, I should be disposed to overlook your indiscretion.

SPIRIT OF FAIR-PLAY (*to Miss Britannia and Sasha Moskowa*)

I am glad to endorse the suggestion of Lady Utopia, and grant you another trial; you may now come forward. (*The Heralds sound and the rebuked contestants again advance*)

Hopak - Hornpipe

SASHA MOSKOWA - MISS BRITANNIA

*Sasha Moskowa dances first, then Miss Britannia, later they try to dance together.
(The tempi alternating between rapid Hopak and more moderate Hornpipe, until phrases become short, when a compromise tempo carries both tunes (see p. 51)*

Nº 12

HERALDS

Musical score for piano, page 10, showing measures 11-12. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). Measure 11 starts with a forte dynamic (f) and a sixteenth-note pattern. Measure 12 begins with a piano dynamic (p), followed by a crescendo (cresc.) and a fortissimo dynamic (ff).

Dance: *Susha Moskowa dances the Hopak*

Russian Melody

A musical score for a piano piece. The title "Dance: Sasha Moskowa dances the Hopak" is at the top. The score consists of two staves. The upper staff is treble clef, the lower staff is bass clef. Dynamics include forte (f) and piano (p). Measures are labeled "Rad." or "Rad. *".

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (f) and ends with a decrescendo. Measure 12 begins with a dynamic (P) and ends with a crescendo. The score includes various note heads, stems, and rests, with some notes having horizontal dashes or dots above them.

CHORUS

f

Rus-sia sure-ly is a rusher, And her *steppes* are ver - y wild.
Rus-sia sure-ly is a rusher, And her *steppes* are ver - y wild.

(Miss Britannia waves Sasha Moskowa
aside and takes centre of stage)

Pompously ($\text{d}=104$)

(Miss Britannia dances Sailor's Hornpipe)
Allegro moderato ($\text{d}=104$)

f

Rus. *

CHORUS

mf

Al - tho' we learned at school Bri - tan - nia rules the wave, We can hard-ly

Al - tho' we learned at school Bri - tan - nia rules the wave, We can hard-ly



(Sasha Moskowa suddenly resumes her dance, surprising Miss Britannia who stops abruptly)

Allegro vivace

waive the rule, If she would dance she must be - have!

Aye!

waive the rule, If she would dance she must be - have!

Aye!

Allegro vivace (♩ = 138)

*(Miss Britannia resumes Hornpipe,
Sasha Moskowa momentarily stops.)*

Allegro moderato

Why! _____

It's all mixed up!

Which

Why! _____

It's all mixed up!

Which

Allegro moderato (♩ = 104)

Rd. Rd. *

*Sasha Moskowa resumes Hôpuk
Miss Britannia momentarily stops.
Allegro ma non troppo f*

*51
Miss Britannia resumes,
disconcerting Sasha Moskowa
who abruptly stops*

tune is which?

They ought to stop!

tune is which?

They ought to stop!

Allegro ma non troppo (♩ = 120)

(*A compromise tempo*)
Pd. Pd. Pd. Pd.* Pd. *

(Sasha Moskowa resumes, Miss Britannia reluctantly stopping, but evidently ready to resume)

There's something out of hitch!

Just

There's something out of hitch!

Just

*(The Spirit of Fair-Play noting (Miss Britannia definitely resumes, Sasha growing antagonism signals antly resumes, Sasha
Heralds to sound a warning.) Moskowa stops.)*

*(Sasha Moskowa resumes,
Miss Britannia stopping)*

see they keep right

on!

Keep right

see they keep right

on!

Keep right

HERALDS

f

marcato

Pd.

Pd.

Pd.*

Pd.

Pd.

(Here Miss Britannia resumes; but Sasha Moskowa continues. Great excitement. Spirit of Fair-Play losing all patience, again signals to Heralds; the dancers are obliged, finally, to stop.)

on!

on!

R&d. *

R&d. *

R&d. *

(Spirit of Fair-Play signals to Heralds)
HERALDS *poco a poco accel.*

$\text{♩} = 132$

ff

ff

ff

Shame - ful! Shame - ful! Shame - ful!

ff

ff

ff

Shame - ful! Shame - ful! Shame - ful!

$\text{♩} = 132$

ffz

ffz

ffz

R&d. *

R&d. *

R&d. *

Freely, deliberately

3

a tempo

Bid them re - tire!

Bid them re - tire!

ff

Freely, deliberately a tempo

3

ff

R.
ed.

*

R.
ed.

*

(*Miss Britannia and Sasha Moskowa shamefacedly retire.*)

Lento

ritard.

in dis - grace!

in dis - grace!

Lento (♩=88)

ritard. poco a poco

p p pp

As Miss Britannia and Sasha Moskowa disappear there is a commotion among the contestants. They surround a new-comer, La Argentina, who has just arrived, murmurs of "It's not fair!" "She cannot enter the contest now!" "All entries closed!" "She'll hurt our chances!" etc.

SPIRIT OF FAIR-PLAY

Admitting that La Argentina's late,
 Her tardiness should cause no harsh debate.
 Hers is the right that all have to maintain,
 The right the prize of vict'ry to obtain!
 Sound heralds, sound! Argentine, advance!
 Make good your claim to charm us in the dance!

Allegro

HERALDS  (La Argentina comes forward hastily)

LA ARGENTINA (*speaking breathlessly*)

Excuse me, but I have hurried so to get here that I am out of breath! May I be allowed to rest a few minutes before I begin to dance? I can not dance the tango, the beautiful dance of my country, when I am breathless!

GROUP OF CONTESTANTS (*excitedly*)

No! No! It's too late!

THADDY O'BRIEN (*stepping in front of contestants*)

Sure, an' why should not this charmin' gurrl rest for a spell. Where is yer chivalry! The poor colleen runs all the way without stoppin', think of it, all the way from South America! and all ye do is to scold her for bein' late!

LADY UTOPIA

But it makes a break in our program, an awkward pause, a hiatus as it were.

CHORUS

Yes! Yes!

THADDY O'BRIEN (*to Lady Utopia*)

An awkward pause ye say! Well, I'll fill in myself if that's all that troubles ye, and I'll take care of a flock of them he-ate-us-es ye mintion, not that I be after knowin' what ye mane at all.

SPIRIT OF FAIR-PLAY (*to Thaddy O'Brien*)

My dear man, your gallantry is appreciated, but what will be the nature of your contribution?

THADDY O'BRIEN

Well it's a long way from Dublin, but I can still manage to do a bit of a dance, I'm thinkin'! (*to La Argentina*) Me dear young lady, let me show you the Irish Tango! That is to say it's not exactly a tango, because it's a jig, and I don't know for sure that it's Irish, for I learned it in America. But what's in a name? it goes like this!

Irish Jig

Nº 13

THADDY O'BRIEN

Old Irish Melody

Allegro, giocosamente (♩ = 126)

Dance



CHORUS

Ir - ish - tan - go, your Hi - bernian go
Ir - ish - tan - go, your Hi - bernian go



Oth - er tan - gos seems to render slow!

Oth - er tan - gos seems to render slow!

LA ARGENTINA (*with great hauteur to Thaddy*)

That is no tango! It has no grace, no charm, no poetry!
THADDY O'BRIEN (*indignantly*)

Sure it has the poetry of motion
no charm, or grace, I can see yet
LA ARGENTINA (*to Thaddy O'Brien*)

Sure it has the poetry of motion at all ivents, and when ye tell me the Irish Jig has no charm, or grace, I can see ye don't be knowin' as much about dancing as ye might!

LA ARGENTINA (*to Thaddy O'Brien*)

You shall see the tango danced as it should be danced! *Then* you will be convinced that your jig is as nothing to it!

THADDY O'BRIEN (*choking down his emotion*)

Yer' a most attractive gurrl, but you've got to prove what you say at wanst.
CHORUS (enthusiastically)

Prove it, prove it!

LADY UTOPIA

We are here to examine such proofs.

LA ARGENTINA (*to Uruguay*)

Come Uruguay, help me convince this Irlandés. I'll vote you a dance if you'll dance me your vote. (Uruguay comes forward, much pleased)

N0. 14

Tango

LA ARGENTINA and DON URUGUAY

Moderato

A musical score for piano, consisting of four staves of music. The top staff is in 2/4 time, treble clef, and has dynamic markings 'f' and 'Ped.'. The second staff is in 2/4 time, bass clef, and has dynamic markings 'f' and 'mp'. The third staff is in 3/4 time, treble clef, and has dynamic markings 'f' and 'mp'. The bottom staff is in 3/4 time, bass clef, and has dynamic markings 'f' and 'mp'. The score includes various performance instructions such as 'Dance', 'Ped.', and asterisks (*). The music features eighth-note patterns and chords.

The musical score consists of five staves of piano music, likely for two hands. The notation includes:

- Staff 1 (Top):** Features a dynamic marking *mf-ff*. Articulation marks include *Rd.* and asterisks (*). Measures end with *Rd.*, ***, *Rd.*, ***, *Rd.*, ***, and *Rd.*.
- Staff 2:** Shows a sequence of eighth-note patterns. Articulation marks include *Rd.*, ***, *Rd.*, ***, *Rd.*, ***, *Rd.*, ***, *Rd.*, ***, and *Rd.*.
- Staff 3:** Features sixteenth-note patterns. Articulation marks include *Rd.*, ***, *Rd.*, *Rd.*, *Rd.*, *Rd.*, *Rd.*, ***, *Rd.*, ***, *Rd.*, and ***.
- Staff 4:** Shows a sequence of eighth-note patterns. Articulation marks include *Rd.*, ***, *Rd.*, *Rd.*, *Rd.*, *Rd.*, *Rd.*, ***, *Rd.*, ***, *Rd.*, and ***.
- Staff 5 (Bottom):** Contains measures 1 and 2. Measure 1 starts with a dynamic *ff* and includes *Rd.*, ***. Measure 2 starts with *f* and includes *Rd.*, *Rd.*, ***, *Rd.*, *Rd.*, *Rd.*, *Rd.*, ***, *Rd.*, ***, *Rd.*, and ***. The dynamic *mp* is indicated in the middle of the staff.
- Staff 6 (Bottom):** Shows a sequence of eighth-note patterns. Articulation marks include *Rd.*, ***, *Rd.*, ***, *Rd.*, ***, *Rd.*, ***, *Rd.*, ***, *Rd.*, and ***.

(The dancers bow to Spirit of Fair-Play and retire)

SPIRIT OF FAIR-PLAY

There still remains a most engaging competitor for the prize, whom it is our pleasant duty to announce — Miss Columbia! With her contribution the contest draws to a close. When she has favored us you will have seen all the competitors for the prize, and then, as judges, you are free to express the ultimate and unbiased choice of eyes and ears! And as time is pressing, let us hope your decision will be prompt and unanimous! (then, to Heralds) Sound! Heralds, Sound!

Nº 15. Finale
MISS COLUMBIA

59

Introducing American Indian, Puritan, Continental Soldier, Quakeress, Arkansaw Traveler, Country Fiddler, Farmer Folk, Dixie Girl.

As Heralds sound, all turn toward back of stage, watching for appearance of Miss Columbia.

Allegro moderato

HAIL!

HERALDS

Allegro moderato (♩ = 126)

ff

R. ad. * R. ad.

Lady Utopia takes a few steps to left, to clear entrance.

HAIL! HAIL! HAIL!

HAIL! HAIL! HAIL!

* R. ad. *

Miss Columbia appears and comes down stage in slow, graceful step; she approaches throne.

Hail! Hail! Hail!

Hail! Hail! Hail!

Rd. * Rd. *

bowing ceremoniously to Spirit of Fair-Play.)

poco rit.

Stately Dance

(Miss Columbia by gesture and movement indicates that her land is the shrine toward which come all oppressed and unhappy people. She expresses their sufferings and her compassion. She shows that through the blessings of Justice and Fellowship, ill who dwell under her flag find 'peace and Liberty.)

**(The Welcome to the Land of Promise)*

Andante ($\text{♩} = 76$)

mf e

Rd. * Rd. * Rd. * Rd. *

(Realization of Injustice and Suffering)

f ff

Rd. * Rd. * Rd. *

*A few suggestions are given for interpretation but need not be adhered to.

(Pity and Compassion)

CHORUS (Treble voices only)

con espress.

mf

O Co - lum - bia! the gem of the

dim.

O - cean. The home of the brave and the free, — The

shrine of each pa - triot's de - vo - tion, A world of - fers hom - age to

All voices *(Expression of Determination and the onward progress of*

thee. Thy man - dates make he - roes as - sem - ble. When

Justice and Right)

Lib - er - ty's form stands in view; Thy banners make Ty - ran - ny

poco cresc.

ff

(Triumph of Liberty)

tremble, Three cheers for the Red, White, and Blue.

dim.

mf dim. molto

MISS COLUMBIA. (speaking through music) "A garland of my people's song I wind, As from the nations past, evoked, appear Those

"A garland of my people's song I wind, As from the nations past, evoked, appear Those

who have made her history aligned Beneath the flag we honor and revere. To win the prize

As Miss Columbia finishes speech she takes position at left of throne, the Herald passing behind throne to right.

this is my only plea, And ye shall judge its worth, who hear and see!

this is my only plea, And ye shall judge its worth, who hear and see!

B-flat 2

B-flat 2

An American Indian appears, walking with dignified step. A thrill of excitement pervades the assembly as the Indian gazes haughtily about him.

Allegro con spirito ($\text{♩} = 120$)

ment pervades the assembly as the Indian gazes haughtily about him.

(the Indian retires)

HERALDS

poco rit. e dim. f rit.

A Puritan appears and walks solemnly towards the throne, where he bows reverently

Religioso

to Spirit of Fair-Play, kneels to Miss Columbia, then arising, slowly retraces his steps.)

HERALDS

A Continental Soldier with shoulered musket marches on

Allegro ($\text{♩} = 126$)

f

Briskly to music.

Halt *Curry Arms, mark time*
Present Arms GIRLS sing (all mark time)

Yank-ee Doodle keep it up, Yankee Doodle

//BOYS

Dan - dy. Mind the mu-sic and the step And with the girls be hand - y!

The Soldier salutes, shoulders arms and marches off to music.

HERALDS *(Quakeress appears and bobs a curtsey to Spirit of Fair-Play as she passes to front.)*

poco rit.

Moderato
QUAKERESS

Ru - ben, Ru - ben, I've been thinking What a queer world this would be!

mp

If the men were all trans-port-ed, Far be-yond the North-ern sea!

SELECT CHORUS

mf Sopranos

Rub - en, Rub - en, I've been thinking, What a queer world this would be!

Basses

Ra - chel, Ra - chel, I've been thinking, What a queer world

mf

The Quakeress takes position to left of throne.

If the men were all transported, Far be-yond the Northern sea!

this would be! If the girls were all transport-ed, Far be-yond the Northern sea!

*Country Fiddler with violin, slips out from left of throne.
seats himself on step and tunes up as indicated.*

Lento

HERALDS

COUNTRY FIDDLER

poco rit.
tuning forcefully > > > > > >
molto rit.

Lento

f *f* *p dim. e rit.* *molto rit.*

(Here the Arkansaw Traveler appears at back of stage, ambling on aimlessly until he takes notice of the fiddling, when he looks for the player and gazes at him in rapt attention! (In meantime all are watching the Arkansaw Traveler with wonder)

Allegretto comodo

VIOLIN

CHORUS

(Singing to each other)

Stran - ger sight I nev - er saw!

Stran - ger sight I nev - er saw!

f
marcato il basso

f

col - ra ad lib.

Trav'- ler from old Ar - kan - saw!

Trav'- ler from old Ar - kan - saw!

(Here three or four couples in farmer costume wander out from different points, appear delighted to meet one another, and line up for the dance to follow)

HERALDS

Old Time Country Dance
Bow to partners

COUNTRY FIDDLER

 COUNTRY FIDDLER

 COUNTRY FIDDLER

 COUNTRY FIDDLER

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68

(Hum) Ah! HERALDS

(The dance ends and space is cleared for Dixie Girl, who now advances)

ff *molto rit.*
Ah!
ff Ah!
ff
ff
ff *molto rit.*

DIXIE GIRL and a few Sopranos

Allegretto

Way down up-on the Swa - nee Rib - ber, Far,

far a - way; Dere's wha' my heart is

turn - ing eb - ber, Dere's wha' de ole folks stay!

CHORUS

O I wish I was in Dix-ie, Hur - ray! Hur - ray! In — Dix-ie's Land, I'll
 Hur - ray! Hur - ray! In — Dix-ie's Land, I'll

Piano accompaniment with bass line.

A musical score for 'Dixie' featuring two staves of music with lyrics. The top staff uses soprano clef and the bottom staff uses bass clef. The lyrics 'take my stand To lib an' die in Dix- ie; A - way! A - way!' are repeated twice. The music includes dynamic markings such as ff (fortissimo) and ff (fortissimo) over the lyrics. The score is set against a background of decorative scrollwork.

(The Dixie Girl retires to group of contestants)

way down south in Dix- ie!

way down south in Dix- ie!

(The Puritan enters with square of blue cloth with white stars, which he displays and presents to Miss Columbia. Alar杖ing intently)

The musical score consists of four staves. The top two staves are for the piano, with the right hand playing eighth-note chords and the left hand providing harmonic support. The bottom two staves are for the voice, with the soprano part in the treble clef and the bass part in the bass clef. The vocal line follows the lyrics: 'O'er the land of the free', 'and the home of the brave', 'where the bold boys dare', 'to stand up for their country', 'in the face of the world', 'and the battle's alarms', 'and the gloomy scenes', 'of the conflict and strife', 'till the victory is won', 'and the freedom is safe', 'and the peace is secure', 'and the nation is great', 'and the world is at rest'. The music is in common time, with a key signature of one sharp (F#). The dynamic markings include 'f' (fortissimo) and 'ff' (fortississimo).

Andante con moto (♩ = 84)

Andante con moto (♩ = 72)

Measures 11-12:

- Measure 11:
 - Piano part: The bass line consists of eighth-note chords. The right hand plays eighth-note chords. The left hand provides harmonic support.
 - Violin part: Eighth-note chords.
- Measure 12:
 - Piano part: The bass line consists of eighth-note chords. The right hand plays eighth-note chords. The left hand provides harmonic support.
 - Violin part: Eighth-note chords.

Tis
Heav - en's hue.
Fair
poco

Be - hold! 'tis Heav - en's hue. Fair
be - hold 'tis Heav - en's hue. Fair
hold the blue, Heav - en's hue. Fair
Fair

Meno e grandioso

Fair Ce - le - tial blue. O col - or of the
cresc.

em - blem of Ce - les - tial blue. Col - or of the
cresc.

em - blem of Ce - les - tial blue. O col - or of the
cresc.

em - blem of Ce - les - tial blue. O col - or of the
cresc.

Meno e grandioso

Fir - ma - ment, the sym - bol of true faith!
Fir - ma - ment, the sym - bol of true faith!
Fir - ma - ment, the sym - bol of true faith!
Fir - ma - ment, the sym - bol of true faith!

72 (*The Continental Soldier, arm in sling, red kerchief bound around head, enters from back, he walks slowly, proudly forward. The Heralds noting his apparent disability, advance toward him ready to assist him, but he waves them aside and they take positions slightly back of him to right and left.*)

Più animato e vigoroso ($\text{d}=108$)

f *cresc.* *ff* *rit.*

(*The soldier stands at attention*)

CHORUS

f (*Accomp. ad lib.*)

cresc. *rit.* *ff* *a tempo*

cresc. *rit.* *ff* *a tempo*

cresc. *rit.* *ff* *a tempo*

(The Soldier becomes suddenly faint and about to fall.)

(The Heralds come to his assistance and lead him to steps of throne. Resuming places at right of throne. Miss Columbia

Musical score for the scene where the Soldier falls and the Heralds assist him. The score consists of two staves. The top staff uses soprano and alto voices, while the bottom staff uses bass and tenor voices. The vocal parts are mostly silent, except for the first two measures where the soprano and alto sing "Dan-dy!" and "Quick! He's wound-ed, spent with pain, We". The bass and tenor parts provide harmonic support with sustained notes and chords. Measure 3 begins with a dynamic *p*, followed by a series of eighth-note chords.

removes kerchieff from Soldier's head; and the Quakeress quickly takes off her white neckerchief and tears it into two strips, handing one to Miss Columbia as she binds the other around Soldiers' head. Miss Columbia holds red kerchief, white bandage and blue square, together in proper order.

Take a - way the war - stained band - age Wash a-way the
mareato

Musical score for the scene where Miss Columbia binds the Soldier's head. The score consists of four staves. The soprano and alto voices sing the lyrics "lov-ing-ly at-tend him." and "Wash a-way the". The bass and tenor voices provide harmonic support with sustained notes and chords. The lyrics continue with "lov-ing-ly at-tend him.", "Ah!", "the", "cru-el stain.", "Com-fort and de-fend him.", "White, the sign of Peace de-fend him.", "cru-el stain.", "White, de-fend him.", "cru-el stain.", "White, the sign of Peace de-fend him.", and "cru-el stain.", "White, the sign of Peace de-fend him.". The bass and tenor parts also feature eighth-note patterns in the lower octaves.

(The Chorus perceive the significance of the preceding at the grouping of the colors.)

Animato ($\bullet = 138$)

See! the Red, the White, the Blue; Here be-hold the en-sign true!

See! the Red, the White, the Blue; Hail!

Here be-hold the en-sign true!

HERALDS

Animato (♩ = 138).

(Enthusiastically awarding prize to Miss Columbia, all crowding toward her.)

Hail! Co-lum-bia, thine the prize!

Hail! _____ Thine the hon - or none de - nies,
Hail! Co - lum-bia, thine the prize! Thine the hon - or none de - nies,
Hail! _____

Hail! Co - lum - bia, Vic - to - ry is
poco rit.

Hail! Hail! Co - lum - bia, Vic - to - ry is
poco rit.

Hail! Hail! Co - lum - bia, Vic - to - ry is
poco rit.

Hail! Vic - to - ry is

(Here a space is cleared in center as Old Glory is flung out at back of stage.)

All pointing at flag, but singing to audience)

Moderato ma vigoroso

Pomposo

f Unis.

thine! — O — say can you see by the

thine! — O — say can you see by the

thine! —

Moderato ma vigoroso

Pomposo

fff

dawn's ear - ly light, What so proud - ly we hailed at the
dawn's ear - ly light, What so proud - ly we hailed at the

twi - light's last gleam - ing, Whose broad stripes and bright stars, through the
twi - light's last gleam - ing, Whose broad stripes and bright stars, through the

per - il - ous fight, O'er the ram - parts we watched, were so
per - il - ous fight, O'er the ram - parts we watched, were so

A musical score for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are in G clef, and the piano part is in F clef. The music is in common time, with a key signature of one flat. The score includes lyrics for the national anthem of the United States.

The vocal parts sing in unison, with the piano providing harmonic support. The piano part features dynamic markings such as *ff*, *fff*, *dim.*, *p*, and *cresc.*. The vocal parts also include dynamic markings like *ff*, *fff*, *glare*, and *Bombs*.

The lyrics are as follows:

gal - lant - ly stream-ing? And the rock - et's red
gal - lant - ly stream-ing? And the rock - et's red glare, Bombs
burst - ing in air, Gave proof through the night That our
burst - ing in air, Gave proof through the night That our
flag was still there. O say, does that star - span - gled
flag was still there. O say, does that star - span - gled

ban - ner_ yet_ wave_ O'er the land _ of the free, and the home _ of the
 ban - ner_ yet_ wave_ O'er the land _ of the free, and the home _ of the
 a 2

f ff
 brave. Co - lum - bi - a! Co - lum - bi - a! Co - lum - bi - a!
 brave. Co - lum - bi - a! Co - lum - bi - a! Co - lum - bi - a!

a 2
 fff molto ritard. a tempo
 (The Curtain falls slowly)
 poco animato
 Finis
 Lento grandioso rit. molto sfff lunga sffffz

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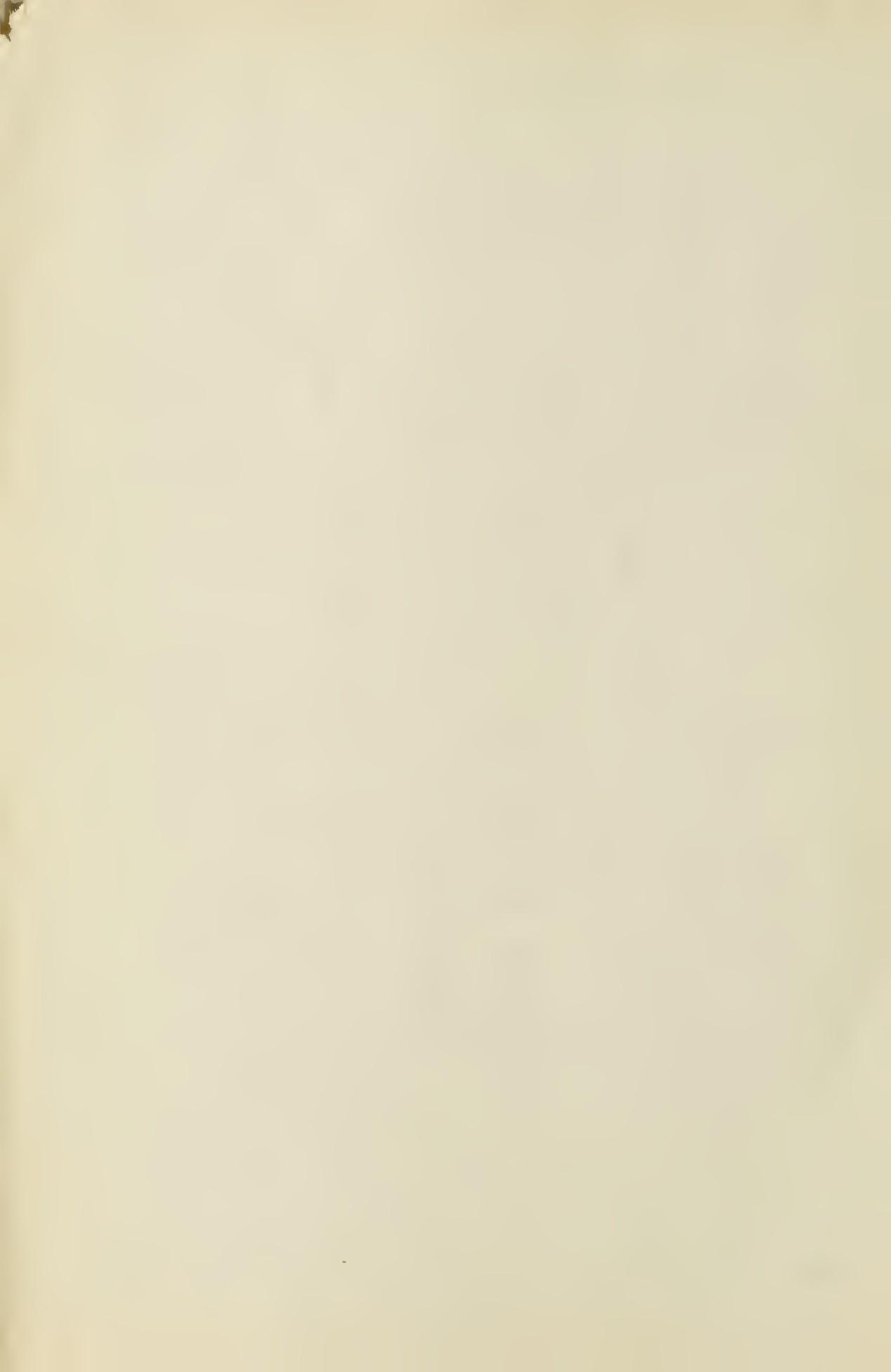
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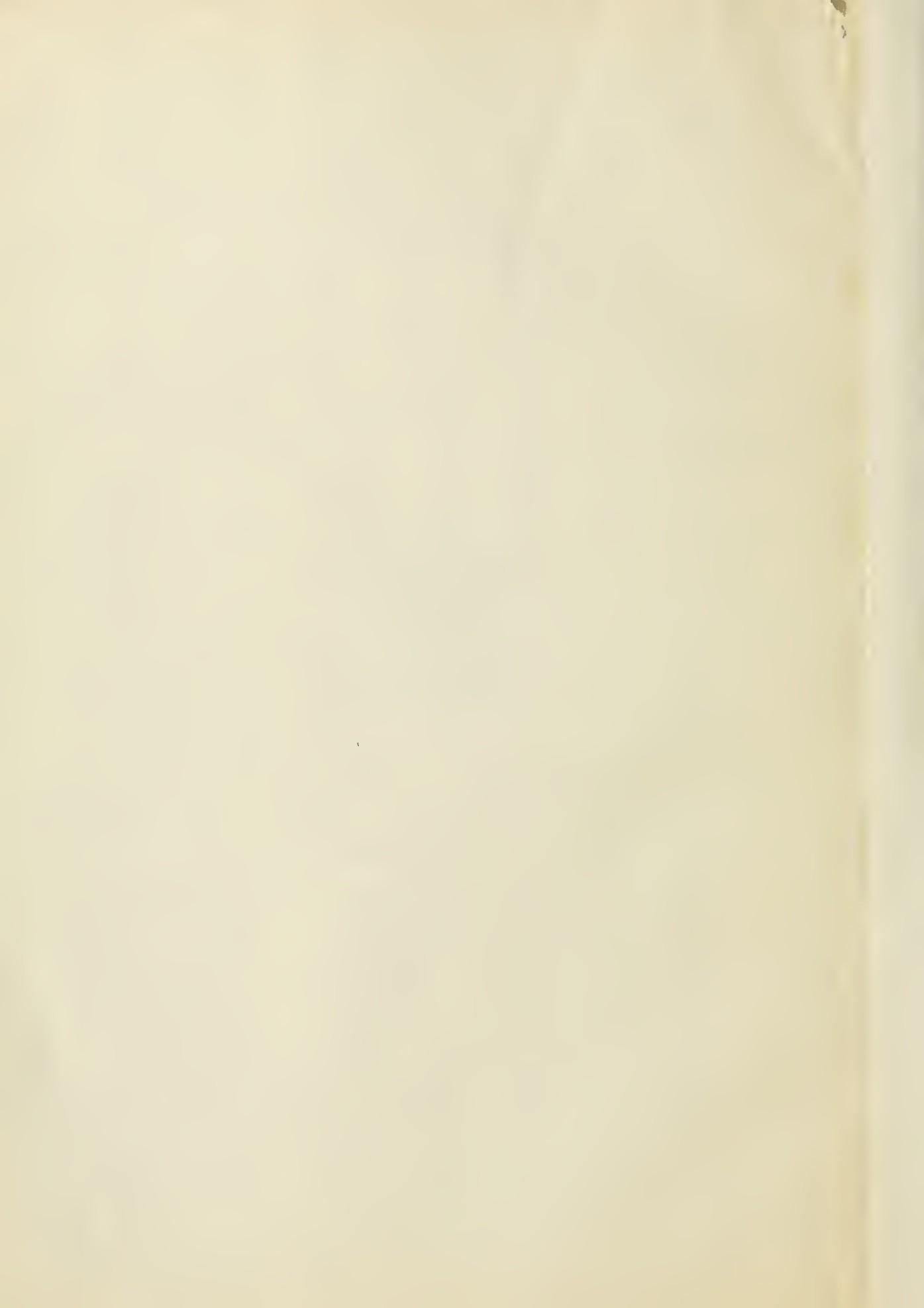
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